



Maaïke Schoorel

b. 1973 in Santpoort, the Netherlands
lives and works in Amsterdam

The subject matter of Maaïke Schoorel's paintings is drawn from familiar experiences and everyday encounters. Schoorel uses the immediacy of photography to gather source material for her paintings that are, in turn, rooted in the art-historical genres of landscape, portrait, and still life.

In order to decode the subjects concealed in Schoorel's brushwork, her audience must adopt a slower approach to looking that allows space to combine visual perception with the imagination. Descriptive titles seem to mislead the viewer, who is initially confronted with an illusion of abstraction and whose contents hover in a *melée* of colors. Schoorel's paintings ask that viewers remain present within the experience of looking and understanding – resisting the need for immediate image gratification that prevails within the circulation of images we encounter day to day. What is eventually presented through this sustained contemplation is neither the immediacy of the photographic snapshot nor the labor of a restaged scene. Instead, Schoorel's work gives space for her subjects to reveal themselves and to be reinterpreted in the mind of the beholder of a restaged scene. Instead, Schoorel's work gives space for her subjects to reveal themselves and to be reinterpreted in the mind of the beholder.

Maaïke Schoorel (b. 1973, Santpoort, the Netherlands) lives and works in Amsterdam.

Some of the artist's solo exhibitions have been held by **Fundação Arpad Szenes – Vieira da Silva (FASVS)**, Lisbon (forthcoming, 2027); **Mendes Wood DM**, Brussels (2026); **Mendes Wood DM**, New York (2024); **Maureen Paley**, London (2023); **Willet-Holthuysen**, Amsterdam (2022); **Mendes Wood DM**, São Paulo (2021); **Museum Dhondt-Dhaenens**, Deurle (2020); **Gemeentemuseum**, The Hague (2017); **Fondazione Memmo**, Rome (2016); **Frans Hals Museum**, Haarlem (2012); and **Museum de Hallen**, Haarlem (2008).

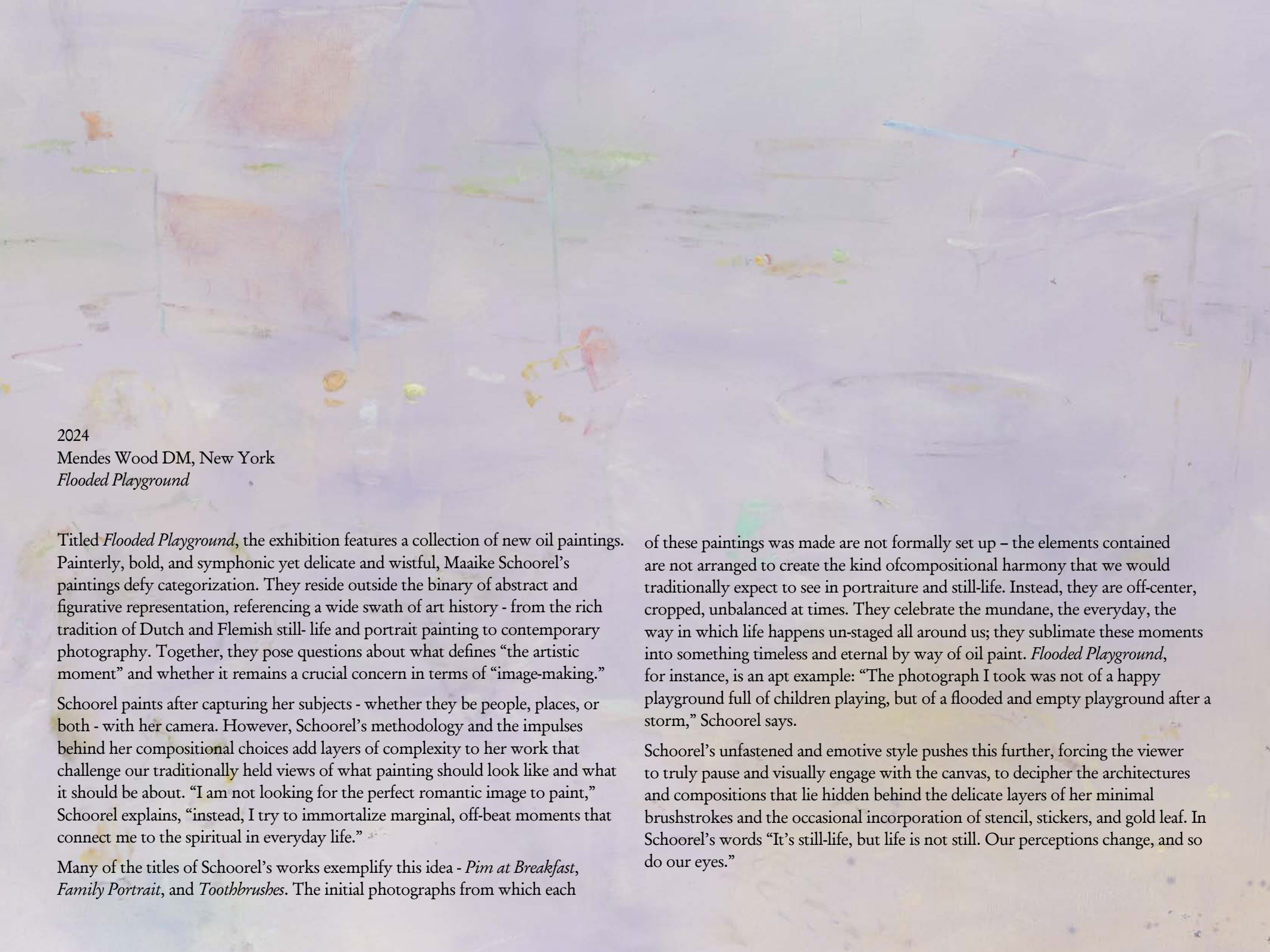
Additionally, her work has been included in group exhibitions at **Casa da Cultura da Comporta**, Comporta (2025); **Shimmer at Les Bains Douches**, Alençon (2024); **Mendes Wood DM**, São Paulo (2023); **7th Biennial of Painting – Inner Spaces**, Deurle (2020); **Het HEM**, Zaandam (2020); **Mendes Wood DM**, Brussels (2020); **Gropius Bau**, Berlin (2019); **Gemeentemuseum**, The Hague (2017); **20th Sydney Biennale**, Sydney (2016); **Kunstverein Amsterdam**, Amsterdam (2015) and **Los Angeles County Museum of Art (LACMA)**, Los Angeles (2014).

Schoorel returned to Amsterdam in 2016, having spent many years living in London, New York, Rome, and Berlin. She has undertaken residency programs at **Van Wassenhove House**, Deurle (2020); **KNIR**, Rome (2016), **Royal Netherlands Academy of Arts and Science**, Amsterdam; **American Academy in Rome**, Rome (2015); and **ISCP**, New York (2012).

**SELECTED
EXHIBITIONS**



2025
Casa da Cultura da Comporta, Comporta
Blinded by the Light



2024

Mendes Wood DM, New York

Flooded Playground

Titled *Flooded Playground*, the exhibition features a collection of new oil paintings. Painterly, bold, and symphonic yet delicate and wistful, Maaïke Schoorel's paintings defy categorization. They reside outside the binary of abstract and figurative representation, referencing a wide swath of art history - from the rich tradition of Dutch and Flemish still-life and portrait painting to contemporary photography. Together, they pose questions about what defines "the artistic moment" and whether it remains a crucial concern in terms of "image-making."

Schoorel paints after capturing her subjects - whether they be people, places, or both - with her camera. However, Schoorel's methodology and the impulses behind her compositional choices add layers of complexity to her work that challenge our traditionally held views of what painting should look like and what it should be about. "I am not looking for the perfect romantic image to paint," Schoorel explains, "instead, I try to immortalize marginal, off-beat moments that connect me to the spiritual in everyday life."

Many of the titles of Schoorel's works exemplify this idea - *Pim at Breakfast*, *Family Portrait*, and *Toothbrushes*. The initial photographs from which each

of these paintings was made are not formally set up - the elements contained are not arranged to create the kind of compositional harmony that we would traditionally expect to see in portraiture and still-life. Instead, they are off-center, cropped, unbalanced at times. They celebrate the mundane, the everyday, the way in which life happens un-staged all around us; they sublimate these moments into something timeless and eternal by way of oil paint. *Flooded Playground*, for instance, is an apt example: "The photograph I took was not of a happy playground full of children playing, but of a flooded and empty playground after a storm," Schoorel says.

Schoorel's unfastened and emotive style pushes this further, forcing the viewer to truly pause and visually engage with the canvas, to decipher the architectures and compositions that lie hidden behind the delicate layers of her minimal brushstrokes and the occasional incorporation of stencil, stickers, and gold leaf. In Schoorel's words "It's still-life, but life is not still. Our perceptions change, and so do our eyes."



Flooded Playground, Mendes Wood DM, New York, 2024



Flooded Playground, Mendes Wood DM, New York, 2024



Flooded Playground, Mendes Wood DM, New York, 2024



Flooded Playground, Mendes Wood DM, New York, 2024



Flooded Playground, Mendes Wood DM, New York, 2024



2024

Shimmer at Les Bains Douches, Alençon
every flower seems to burn by itself



2024
Off Paradise, New York
HEARTS



2022

Willet-Holthuysen House, Amsterdam

Rendez-vous

For the first exhibition of a contemporary artist at the Willet-Holthuysen House, Maaïke Schoorel presented a series of ten new paintings and a site-specific installation that invited visitors to experience her associative research through photographs, collages, and special discoveries from the collection of the museum.

The artist reflected on the role of Louisa Willet-Holthuysen, , the collector who gifted the building, with its completely new French interiors and decorations in the Louis XVI style, to the municipality of Amsterdam in 1895. Her importance has long been underappreciated by historians.

Using unique objects from the Amsterdam Museum's collection, many of which have never been displayed before, Schoorel draws parallels between Louisa and another famous female collector from the nineteenth century, Sophia Lopez Suasso-de Bruijn. Her paintings also reflect on Louisa's love of animals and nature. Through this exhibition, Schoorel offers a reinterpretation and a new appreciation women's role in culture, making Louisa Willet-Holthuysen part of a much larger narrative about women in art, now and in the past.



Rendez-vous, Willet-Holthuysen House, Amsterdam, 2022



Rendez-vous, Willet-Holthuysen House, Amsterdam, 2022



Rendez-vous, Willet-Holthuysen House, Amsterdam, 2022



Rendez-vous, Willet-Holthuysen House, Amsterdam, 2022



Rendez-vous, Willet-Holthuysen House, Amsterdam, 2022



2021

Mendes Wood DM, São Paulo

All About the Animal

All About the Animals brings together paintings which reflect on nature and illusion through light. Schoorel begins her paintings through photographing landscapes, diluting the shapes found in her images into layers of light. Pandas, dogs, and unicorns emerge from layers of hazy pastel colored strokes, almost as if mythologized by the artist. Her paintings depict simple moments such as the movement of water on a lake or wind rustling a tree—a camouflage of the Anthropocene's gaze at unconventional bodies and beings.

Schoorel's work contemplates the superficiality of human life, provoking an ambivalence between nature and its artificial construction. Everyday life manifests itself in painting as a tool for looking; Schoorel's spectral forms evoke a sense of spirituality, giving depth to her animals' existence.

To decode the subjects concealed in Schoorel's brushwork, her audience must adopt a slower approach to looking that allows space to combine visual perception with the imagination. Descriptive titles seem to mislead the viewer, who is initially confronted with an illusion of abstraction whose contents hover in a melée of colors. Schoorel's paintings ask that we remain present within the experience of looking and understanding - resisting the need for immediate image-gratification that prevails within the circulation of images we encounter day-to-day.

What is eventually presented through this sustained contemplation is neither the immediacy of the photographic snapshot nor the restaged scene's labor. Instead, Schoorel's work gives space for her subjects to reveal themselves and to be reinterpreted by the viewer.



All About the Animal, Mendes Wood DM, São Paulo, 2021



All About the Animal, Mendes Wood DM, São Paulo, 2021



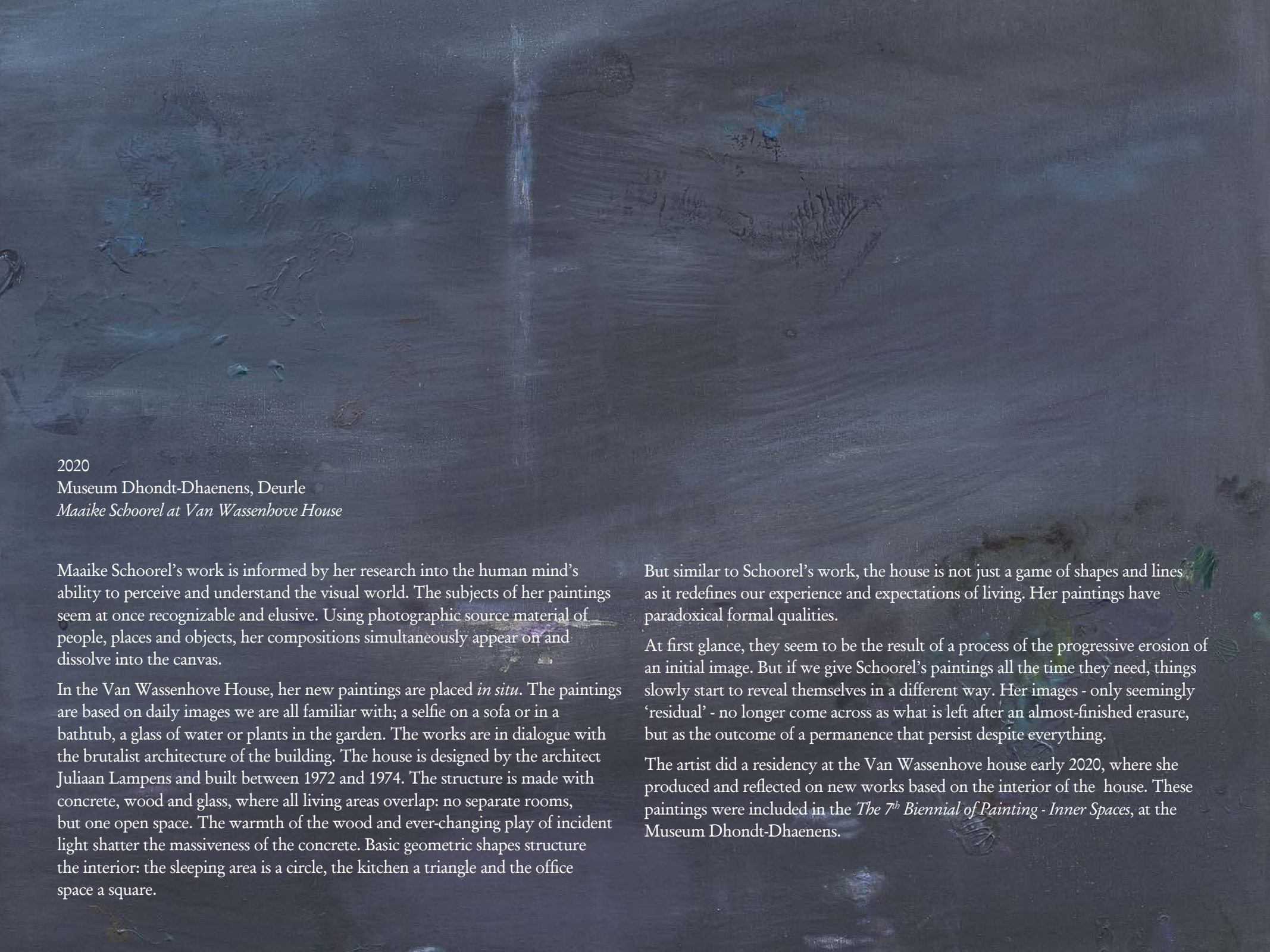
All About the Animal, Mendes Wood DM, São Paulo, 2021



All About the Animal, Mendes Wood DM, São Paulo, 2021



All About the Animal, Mendes Wood DM, São Paulo, 2021



2020

Museum Dhondt-Dhaenens, Deurle

Maike Schoorel at Van Wassenhove House

Maike Schoorel's work is informed by her research into the human mind's ability to perceive and understand the visual world. The subjects of her paintings seem at once recognizable and elusive. Using photographic source material of people, places and objects, her compositions simultaneously appear on and dissolve into the canvas.

In the Van Wassenhove House, her new paintings are placed *in situ*. The paintings are based on daily images we are all familiar with; a selfie on a sofa or in a bathtub, a glass of water or plants in the garden. The works are in dialogue with the brutalist architecture of the building. The house is designed by the architect Juliaan Lampens and built between 1972 and 1974. The structure is made with concrete, wood and glass, where all living areas overlap: no separate rooms, but one open space. The warmth of the wood and ever-changing play of incident light shatter the massiveness of the concrete. Basic geometric shapes structure the interior: the sleeping area is a circle, the kitchen a triangle and the office space a square.

But similar to Schoorel's work, the house is not just a game of shapes and lines as it redefines our experience and expectations of living. Her paintings have paradoxical formal qualities.

At first glance, they seem to be the result of a process of the progressive erosion of an initial image. But if we give Schoorel's paintings all the time they need, things slowly start to reveal themselves in a different way. Her images - only seemingly 'residual' - no longer come across as what is left after an almost-finished erasure, but as the outcome of a permanence that persists despite everything.

The artist did a residency at the Van Wassenhove house early 2020, where she produced and reflected on new works based on the interior of the house. These paintings were included in the *The 7th Biennial of Painting - Inner Spaces*, at the Museum Dhondt-Dhaenens.



Maike Schoorel at Van Wassenhove House, Museum Dhondt-Dhaenens, Deurle, 2020



Maaïke Schoorel at Van Wassenhove House, Museum Dhondt-Dhaenens, Deurle, 2020



Maaïke Schoorel at Van Wassenhove House, Museum Dhondt-Dhaenens, Deurle, 2020



Maaïke Schoorel at Van Wassenhove House, Museum Dhondt-Dhaenens, Deurle, 2020



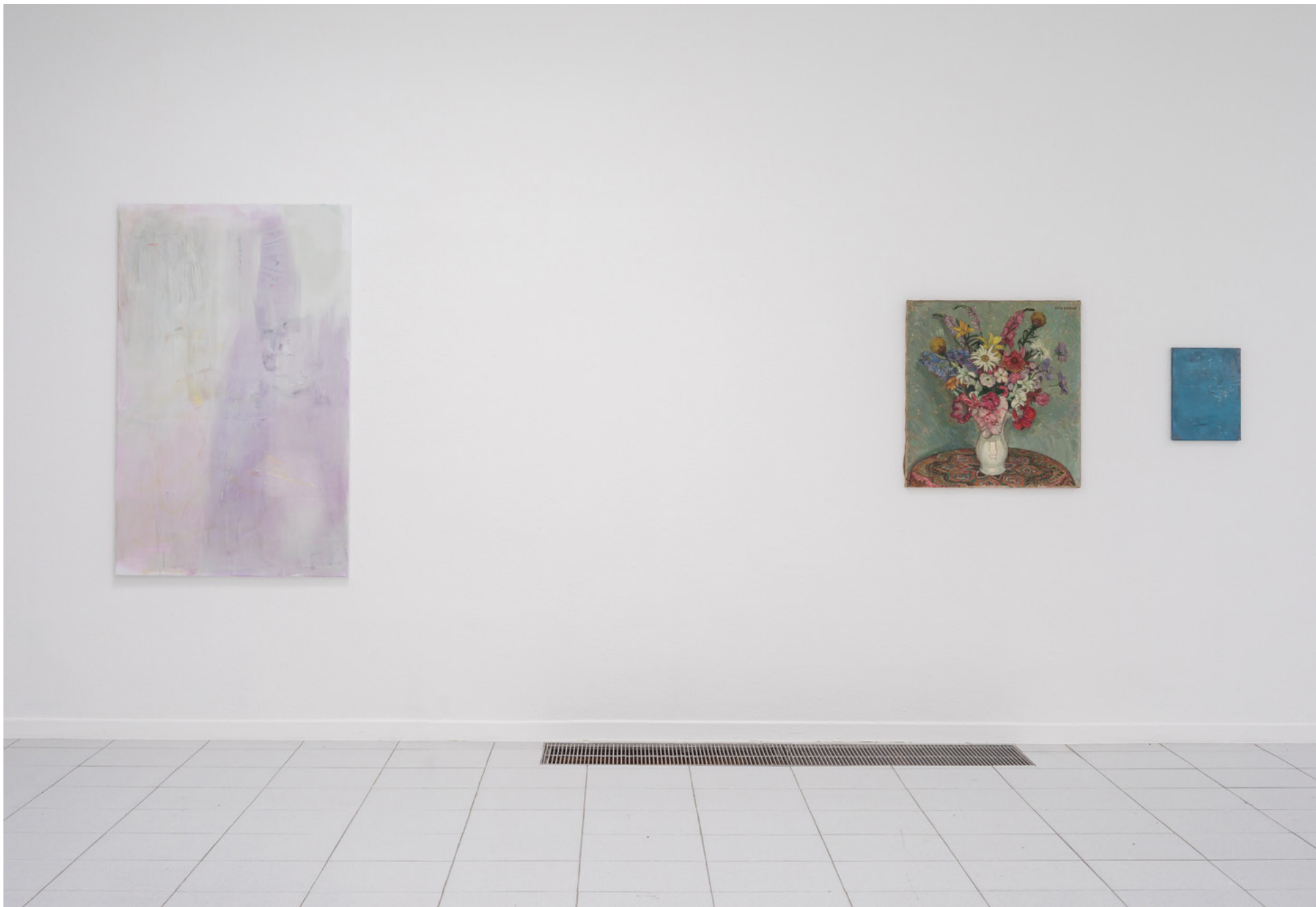
Maike Schoorel at Van Wassenhove House, Museum Dhondt-Dhaenens, Deurle, 2020



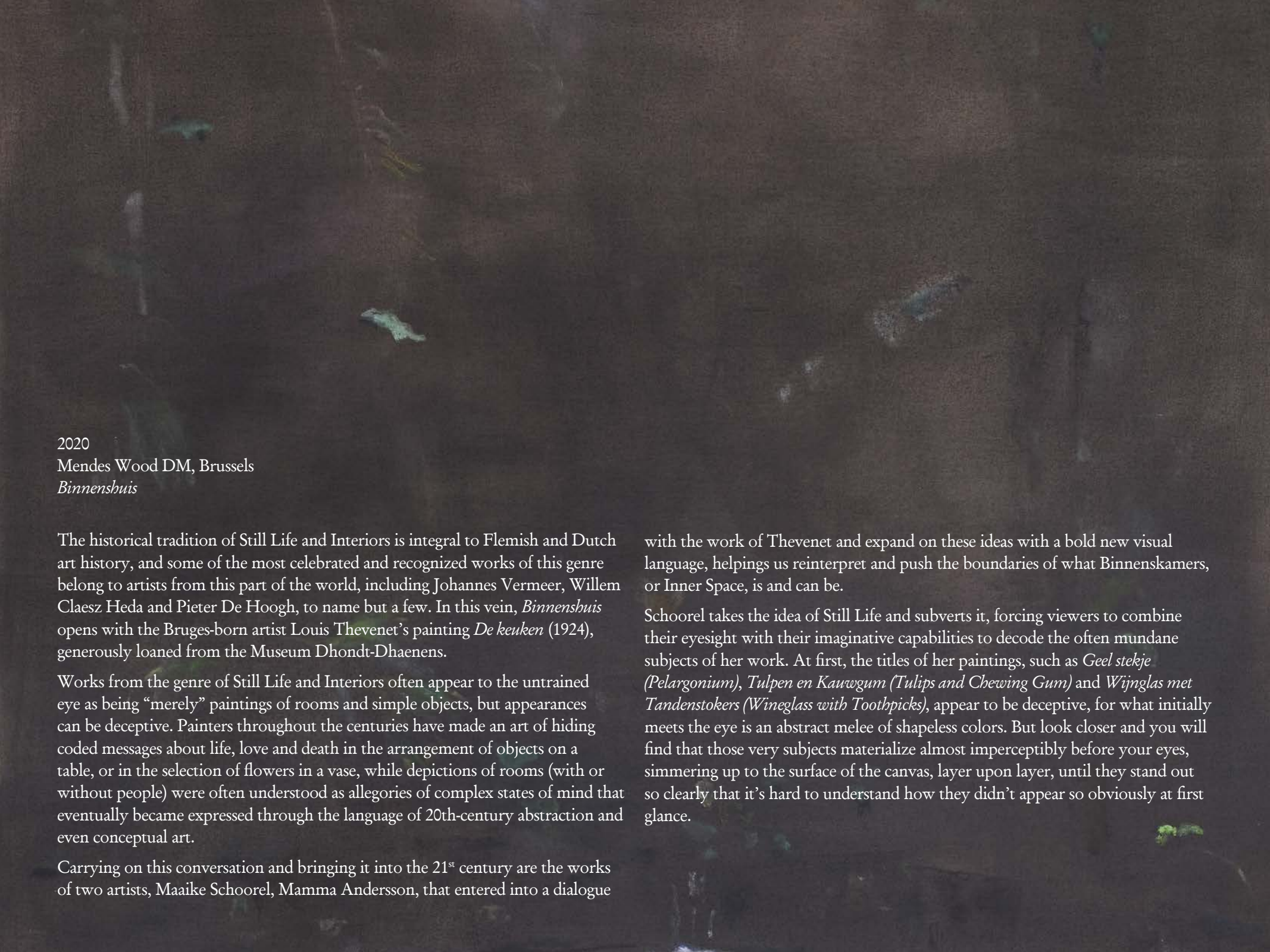
2020

Museum Dhondt-Dhaenens, Deurle

The 7th Biennial of Painting - Inner Spaces



The 7th Biennial of Painting - Inner Spaces, Museum Dhondt-Dhaenens, Deurle, 2020



2020

Mendes Wood DM, Brussels

Binnenshuis

The historical tradition of Still Life and Interiors is integral to Flemish and Dutch art history, and some of the most celebrated and recognized works of this genre belong to artists from this part of the world, including Johannes Vermeer, Willem Claesz Heda and Pieter De Hoogh, to name but a few. In this vein, *Binnenshuis* opens with the Bruges-born artist Louis Thevenet's painting *De keuken* (1924), generously loaned from the Museum Dhondt-Dhaenens.

Works from the genre of Still Life and Interiors often appear to the untrained eye as being “merely” paintings of rooms and simple objects, but appearances can be deceptive. Painters throughout the centuries have made an art of hiding coded messages about life, love and death in the arrangement of objects on a table, or in the selection of flowers in a vase, while depictions of rooms (with or without people) were often understood as allegories of complex states of mind that eventually became expressed through the language of 20th-century abstraction and even conceptual art.

Carrying on this conversation and bringing it into the 21st century are the works of two artists, Maaïke Schoorel, Mamma Andersson, that entered into a dialogue

with the work of Thevenet and expand on these ideas with a bold new visual language, helping us reinterpret and push the boundaries of what Binnenskamers, or Inner Space, is and can be.

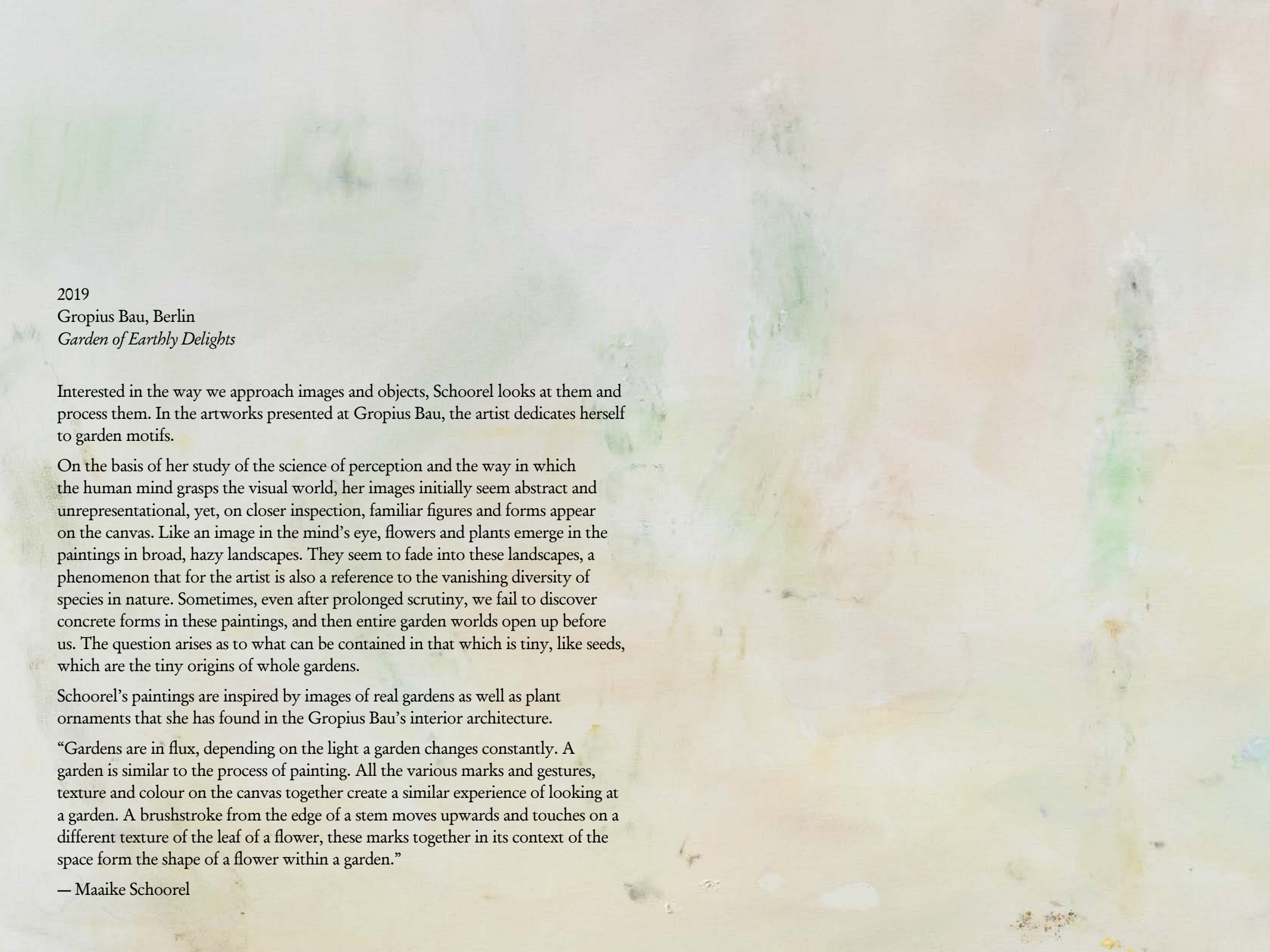
Schoorel takes the idea of Still Life and subverts it, forcing viewers to combine their eyesight with their imaginative capabilities to decode the often mundane subjects of her work. At first, the titles of her paintings, such as *Geel stekje* (*Pelargonium*), *Tulpen en Kauwgum* (*Tulips and Chewing Gum*) and *Wijnglas met Tandienstokers* (*Wineglass with Toothpicks*), appear to be deceptive, for what initially meets the eye is an abstract melee of shapeless colors. But look closer and you will find that those very subjects materialize almost imperceptibly before your eyes, simmering up to the surface of the canvas, layer upon layer, until they stand out so clearly that it's hard to understand how they didn't appear so obviously at first glance.



Binnenshuis, Mendes Wood DM, Brussels, 2020



Binnenshuis, Mendes Wood DM, Brussels, 2020



2019

Gropius Bau, Berlin

Garden of Earthly Delights

Interested in the way we approach images and objects, Schoorel looks at them and process them. In the artworks presented at Gropius Bau, the artist dedicates herself to garden motifs.

On the basis of her study of the science of perception and the way in which the human mind grasps the visual world, her images initially seem abstract and unrepresentational, yet, on closer inspection, familiar figures and forms appear on the canvas. Like an image in the mind's eye, flowers and plants emerge in the paintings in broad, hazy landscapes. They seem to fade into these landscapes, a phenomenon that for the artist is also a reference to the vanishing diversity of species in nature. Sometimes, even after prolonged scrutiny, we fail to discover concrete forms in these paintings, and then entire garden worlds open up before us. The question arises as to what can be contained in that which is tiny, like seeds, which are the tiny origins of whole gardens.

Schoorel's paintings are inspired by images of real gardens as well as plant ornaments that she has found in the Gropius Bau's interior architecture.

"Gardens are in flux, depending on the light a garden changes constantly. A garden is similar to the process of painting. All the various marks and gestures, texture and colour on the canvas together create a similar experience of looking at a garden. A brushstroke from the edge of a stem moves upwards and touches on a different texture of the leaf of a flower, these marks together in its context of the space form the shape of a flower within a garden."

— Maaïke Schoorel



Garden of Earthly Delights, Gropius Bau, Berlin, 2019



Garden of Earthly Delights, Gropius Bau, Berlin, 2019



Garden of Earthly Delights, Gropius Bau, Berlin, 2019



Garden of Earthly Delights, Gropius Bau, Berlin, 2019

2017

Gemeente Museum, The Hague

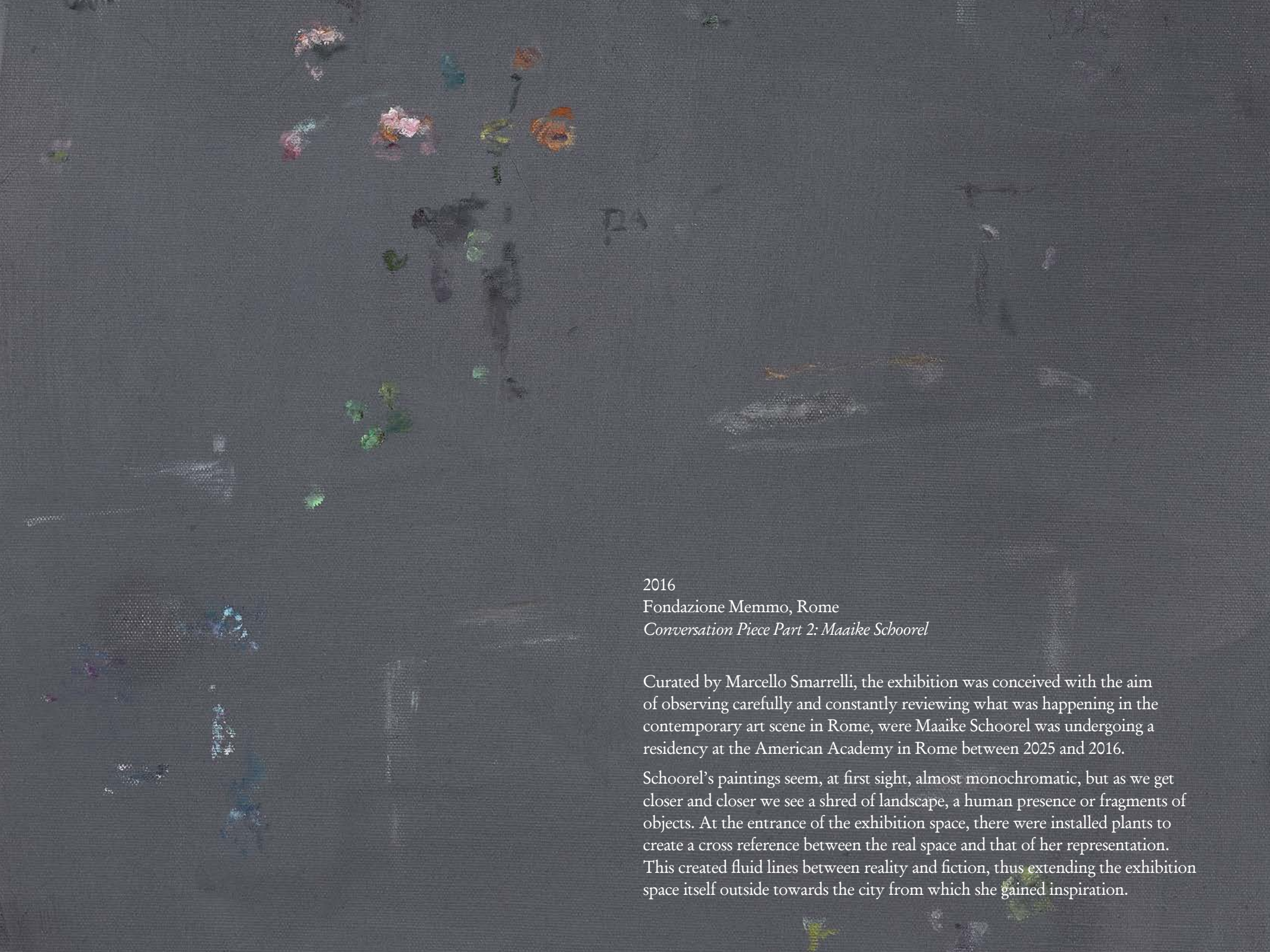
London | New York | Rome | Amsterdam



London | New York | Rome | Amsterdam, Gemeente Museum, The Hague, 2017







2016

Fondazione Memmo, Rome

Conversation Piece Part 2: Maaïke Schoorel

Curated by Marcello Smarrelli, the exhibition was conceived with the aim of observing carefully and constantly reviewing what was happening in the contemporary art scene in Rome, where Maaïke Schoorel was undergoing a residency at the American Academy in Rome between 2015 and 2016.

Schoorel's paintings seem, at first sight, almost monochromatic, but as we get closer and closer we see a shred of landscape, a human presence or fragments of objects. At the entrance of the exhibition space, there were installed plants to create a cross reference between the real space and that of her representation. This created fluid lines between reality and fiction, thus extending the exhibition space itself outside towards the city from which she gained inspiration.



Conversation Piece Part 2: Maaïke Schoorel, Fondazione Memmo, Rome, 2016



Conversation Piece Part 2: Maaïke Schoorel, Fondazione Memmo, Rome, 2016



Conversation Piece Part 2: Maaïke Schoorel, Fondazione Memmo, Rome, 2016



←
with
Peter Lamb





Artist's studio, American Academy, Rome, 2015 – 2016





2016

20th Sydney Biennale, Sydney

The future is already here – it's just not evenly distributed



The future is already here – it's just not evenly distributed, 20th Sydney Biennale, Sydney, 2016



The future is already here – it's just not evenly distributed, 20th Sydney Biennale, Sydney, 2016

2013

Mendes Wood DM, São Paulo

Conservatory

Conservatory brings together an entire new body of work dedicated to female archetypes and mythical figures; Eve, Gaia, Circe and the Odalisque. Through the complex reworking of original source material Schoorel is able to transform historical icons into contemporary heroines

"Conservatory translates as a greenhouse especially used to grow delicate, rare and exotic flowers and plants for decorative purposes. It can also be defined as a school that offers training in the dramatic arts, and especially music. Considered jointly, these two definitions bring together some of the concerns and provocations that are suggested throughout this exhibition. Schoorel's seemingly monochromatic canvases invite viewers to slow down the process of looking at painting and its inherent subject matter. Providing an intensified space of perception, the canvases bear a wealth of visual information that can only be deciphered with time and consideration.

The gallery is situated within a botanical outdoor garden - elements of which the artist has incorporated into the exhibition space; pots of fan palm, mostera deliciosa and philodendrum act to purify the gallery's air. The conversation between the theme of Schoorel's paintings and nature reiterates the transformation

of the historical subject within its contemporary surroundings. Self Portrait as Eve shows the artist herself posing as the biblical figure within a garden echoing the context of the exhibition, but also drawing from the ambiguous definitions of the show's title. This project marks a shift within Schoorel's practice in regards to the authorship of the artist, as she sees this body of work as a collaboration between herself and her sitters, fellow female artists, curators and colleagues.

The paintings are completed in shades of white tinted gesso; yellow, pink, grey and black. The multitude of colors and textures in Schoorel's paintings perceived by the viewer may be compared to the distinctive tonalities and sounds one hears while listening to a piece of music. Elements are sensed at different moments in time, creating an ever changing and constantly moving experience of the work within space. Conservatory becomes a space in which the relationship between the past and the present, natural and constructed material, the artist and her subject, and conceptual and physical experience becomes blurred and is able to be reconsidered."

— Carolyn Drake Kandyioti



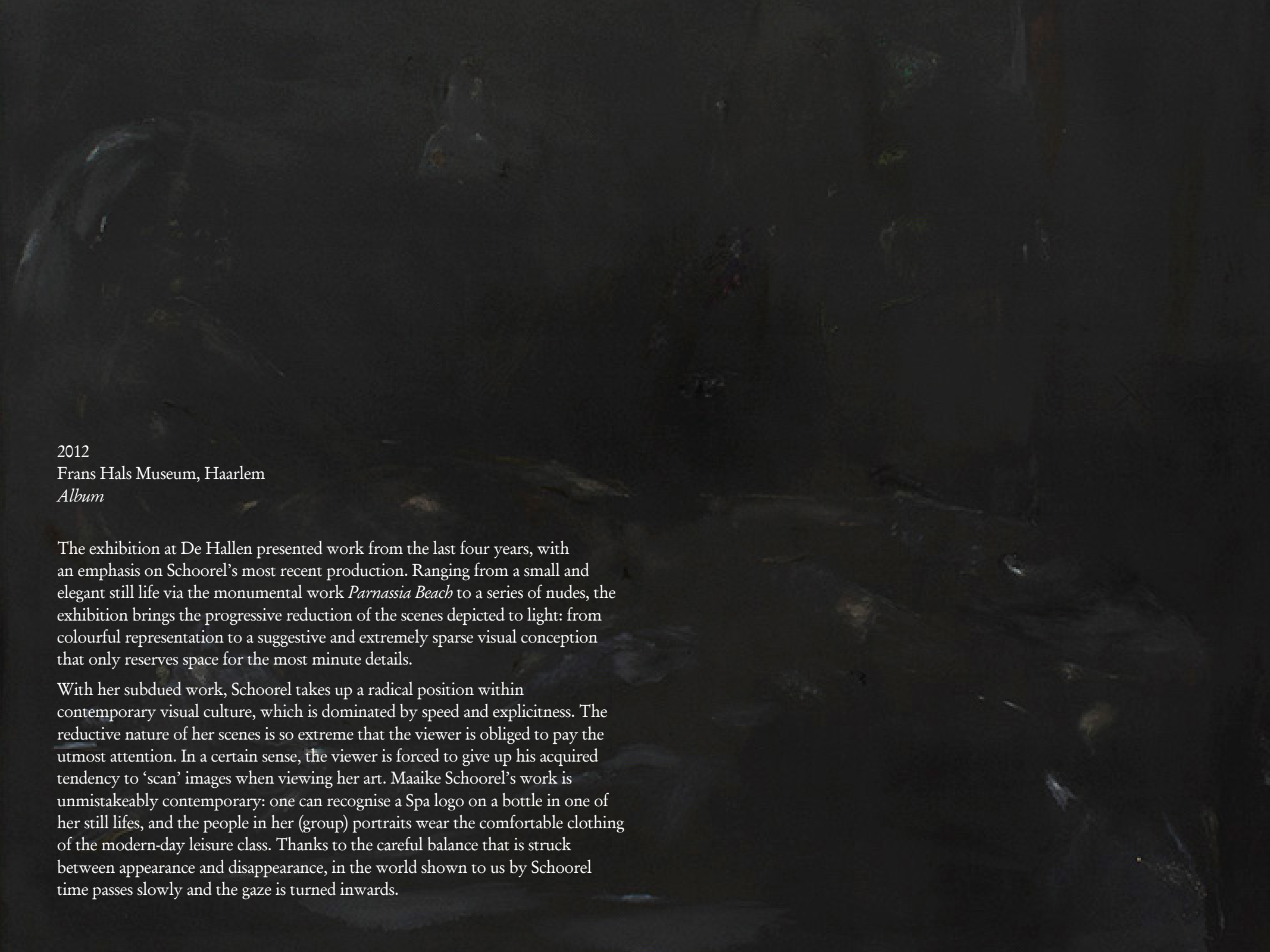
Conservatory, Mendes Wood DM, São Paulo, 2013



Conservatory, Mendes Wood DM, São Paulo, 2013



Conservatory, Mendes Wood DM, São Paulo, 2013



2012

Frans Hals Museum, Haarlem

Album

The exhibition at De Hallen presented work from the last four years, with an emphasis on Schoorel's most recent production. Ranging from a small and elegant still life via the monumental work *Parnassia Beach* to a series of nudes, the exhibition brings the progressive reduction of the scenes depicted to light: from colourful representation to a suggestive and extremely sparse visual conception that only reserves space for the most minute details.

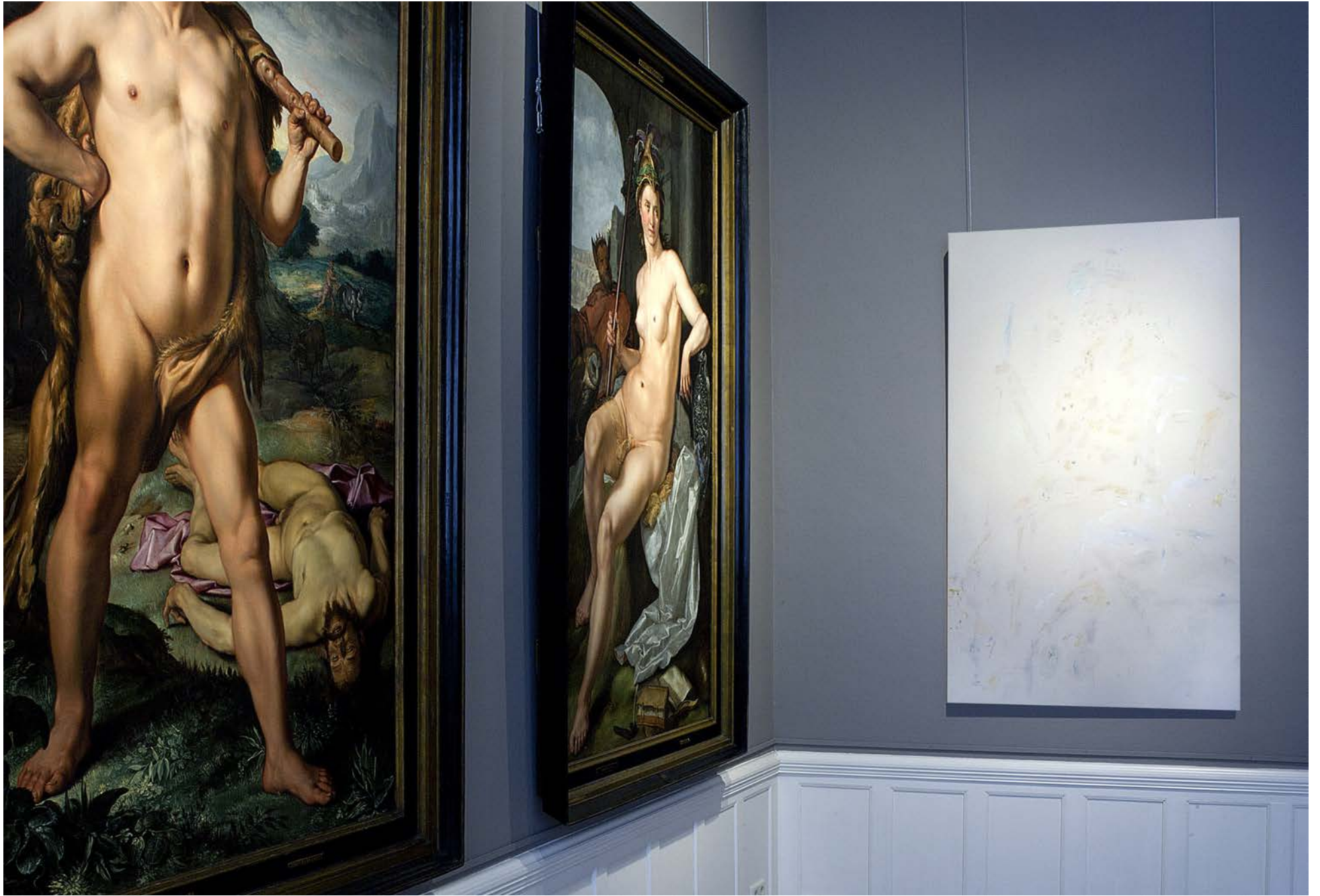
With her subdued work, Schoorel takes up a radical position within contemporary visual culture, which is dominated by speed and explicitness. The reductive nature of her scenes is so extreme that the viewer is obliged to pay the utmost attention. In a certain sense, the viewer is forced to give up his acquired tendency to 'scan' images when viewing her art. Maaïke Schoorel's work is unmistakably contemporary: one can recognise a Spa logo on a bottle in one of her still lifes, and the people in her (group) portraits wear the comfortable clothing of the modern-day leisure class. Thanks to the careful balance that is struck between appearance and disappearance, in the world shown to us by Schoorel time passes slowly and the gaze is turned inwards.



Album, Frans Hals Museum, Haarlem, 2012



Album, Frans Hals Museum, Haarlem, 2012



Album, Frans Hals Museum, Haarlem, 2012



2010

Hayward Gallery, London

British Art Show 7: In Days of the Comet



British Art Show 7: In Days of the Comet, Hayward Gallery, London, 2010



British Art Show 7: In Days of the Comet, Hayward Gallery, London, 2010

The background is an abstract composition of textured, painterly strokes. A large, irregular purple shape dominates the upper left and center. A vertical green stroke runs through the center, partially overlapping the purple. In the lower center, there are yellow and orange textured patches. The overall background is a muted, dusty green with visible grain and texture.

SELECTED
WORKS



Maaike Schoorel

Pink Flowers at Home, 2025

oil on linen

150 x 120 cm

59 x 47 1/4 in

MW.MSC.123





Maaïke Schoorel
Noon Flowers, 2024
oil on canvas
55 x 45 cm
21 5/8 x 17 3/4 in
MW.MSC.116





Maaïke Schoorel, *Sandpit*, 2024, oil on linen with pigments, stencils and stickers, 188 x 428 cm | 74 x 168 1/2 in, MW.MSC.105



Maaike Schoorel, *Flooded Playground*, 2024, oil on linen with pigments, 188 x 212 cm | 74 x 83 1/2 in, MW.MSC.111





Maaike Schoorel, *Family Portrait*, 2024, oil on linen with pigments and stencils, 140 x 160 cm | 55 1/8 x 63 in, MW.MSC.107





Maaïke Schoorel

Pim at Breakfast, 2024

oil on linen with pigments and stencils

120 x 100 cm

47 1/4 x 39 3/8 in

MW.MSC.103



Maaïke Schoorel

Studio still life (orange with spa), 2023

oil on linen

80 x 60 cm

31 1/2 x 23 5/8 in

MW.MSC.097



Maaïke Schoorel

Birthday flowers, 2023

oil on linen

110 x 80 cm

43 1/4 x 31 1/2 in

MW.MSC.092



Maaïke Schoorel

Studio still life (blue turquoise with brushes & turns), 2023

oil on linen

55 x 40 cm

21 5/8 x 15 3/4 in

MW.MSC.096



Maaïke Schoorel, *Kangaroo on the Table*, 2022, oil on linen with paper, crayon, pencil and powder pigments, 120 x 160 cm | 47 1/4 x 63 in, MW.MSC.078





Maaïke Schoorel, *Candlestick*, 2022, oil on canvas, 55 x 40 cm | 21 5/8 x 15 3/4 in, MW.MSC.080



Maaïke Schoorel, *Red Velvet Flowers*, 2022, oil on canvas, 71 x 50.5 cm | 28 x 19 7/8 in, MW.MSC.082



Maaïke Schoorel, *De Leie*, 2020, oil on canvas, 140 x 500 cm | 55 1/8 x 196 7/8 in, MW.MSC.067





Maaïke Schoorel

Eenhoorn (Unicorn), 2019 – 2021

oil on canvas

180 x 135 cm

70 7/8 x 53 1/8 in

MW.MSC.027





Maaïke Schoorel, *Ceridwen*, 2020 – 2021, oil on canvas, 180 x 120 cm | 70 7/8 x 47 1/4 in, MW.MSC.026



Maaïke Schoorel, *Olympia Wolf*, 2020–2021, oil on canvas, 110 x 230 cm | 43 1/4 x 90 1/2 in, MW.MSC.022



Maaïke Schoorel, *Bathing Dogs*, 2020–2021, oil on canvas, 50 x 70 cm | 19 3/4 x 27 1/2 in, MW.MSC.024



Maaïke Schoorel

Rugen Sunlight, 2019

oil on canvas

160 x 100 cm

63 x 39 3/8 in

MW.MSC.021





Maaïke Schoorel, *Green table (after dinner)*, 2020, oil on canvas, 60 x 60 cm | 23 5/8 x 23 5/8 in, MW.MSC.020



Maaïke Schoorel

Panda in the studio, 2020

oil on canvas

160 x 100 cm

63 x 39 3/8 in

MW.MSC.030





Maaïke Schoorel

Jungle Water, 2019

oil on canvas

170 x 125 cm

66 7/8 x 49 1/4 in

MW.MSC.011



Maaïke Schoorel

Oranje Woestijn Bloemen (Orange Desert Flowers), 2020

oil on canvas

100 x 80 cm

39 3/8 x 31 1/2 in

MW.MSC.013



Maike Schoorel, *Geel stekje (Pelargonium)*, 2020, oil on canvas, 30 x 24 cm | 11 3/4 x 9 1/2 in, MW.MSC.012



Maaike Schoorel, *Berlin Garden*, 2019, oil on canvas, 120 x 160 cm | 47 1/4 x 63 in, MW.MSC.016



Maaïke Schoorel, *Circe*, 2013, oil on canvas, 132 x 172 cm | 52 x 67 3/4 x 1 3/8 in, MW.MSC.P.005.



Maaïke Schoorel

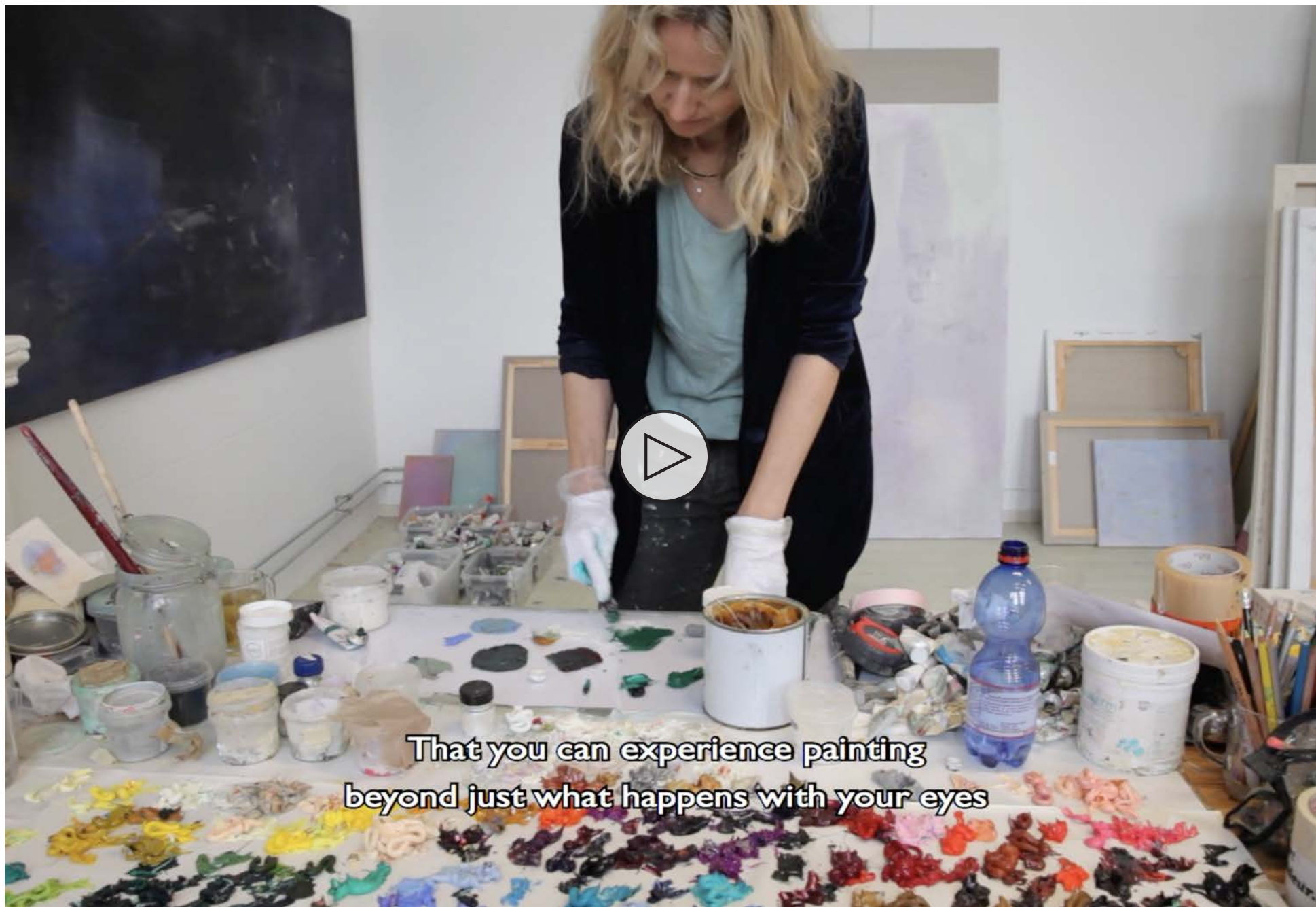
Self Portrait as Eve, 2013

oil on canvas

207 x 132 cm

81 1/2 x 52 in

MW.MSC.P.007



That you can experience painting
beyond just what happens with your eyes

Education

2001

Master, Royal College of Art, London, UK

1998

Bachelor, Gerrit Rietveld Academy, Amsterdam, the Netherlands

1997

Michaelis School of Fine Art, Cape Town, South Africa (exchange with Gerrit Rietveld Academy)

Solo Exhibitions

2027

Fundação Arpad Szenes – Vieira da Silva (FASVS), Lisbon, Portugal (forthcoming)

2026

DIANA, Mendes Wood DM, Brussels, USA

2024

Flooded Playground, Mendes Wood DM, New York, USA

2024

Flooded Playground, Mendes Wood DM, New York, USA

2023

Fulcrum, Maureen Paley, London, UK

2022

Rendez-Vous, Willet-Holthuysen House, Amsterdam, the Netherlands

2021

All About the Animal, Mendes Wood DM, São Paulo, Brazil

2020

Maaïke Schoorel at Van Wassenhove House, Museum Dhondt-Dhaenens, Deurle, Belgium

2019

Leeway, Sofie van de Velde, Antwerp, Belgium

2018

Cactus Flower, Clouds & Kiss, Stigter Van Doesburg, Amsterdam, the Netherlands

2017

London | New York | Rome | Amsterdam, Gemeente Museum Den Haag, The Hague, the Netherlands

Maaïke Schoorel, Stigter van Doesburg, Amsterdam, the Netherlands

2016

Gradient, Marc Foxx, Los Angeles, USA

Conversation Piece Part 2: Maaïke Schoorel, Fondazione Memmo, Rome, Italy

2015

Sub-Lo, Maureen Paley, London, UK

2014

Interiors, Stigter Van Doesburg, Amsterdam, the Netherlands

2013

Conservatory, Mendes Wood DM, São Paulo, Brazil

2012

En De Oude Meesters, Frans Hals Museum, The Hague, the Netherlands

Tribute, Maureen Paley, London, UK

2011

Maaïke Schoorel – Zelfportretten & Stilleven, The Embassy of the Kingdom of the Netherlands, London, UK

zwart / wit dagboek, Stigter Van Doesburg, Amsterdam, the Netherlands

Maaïke Schoorel, Marc Foxx, Los Angeles, USA

2009

Nudes and Garden, Marc Foxx, Los Angeles, USA

2008

Album, Museum de Hallen, The Hague, the Netherlands

Nudes, Maureen Paley, London, UK

2007

Stilleven, Portret, Schutterstuk, Marc Foxx: West Gallery, Los Angeles, USA

2006

Bathing dining garden father daughters beach bed, Maureen Paley, London, UK

2004

Twilight, Stigter Van Doesburg, Amsterdam, the Netherlands

2002

Darling Buds, Stigter Van Doesburg, Amsterdam, the Netherlands

Group Exhibitions

2026

If one could read them, one would know everything, Andersen's Contemporary, Copenhagen, Denmark

2025

Blinded by the Light, Casa da Cultura da Comporta, Comporta, Portugal

The Third Perspective, TheMerode, Brussels, Belgium

2024

Dreaming of Spilliaert, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

every flower seems to burn by itself, Shimmer at Les Bains Douches, Alençon, France

HEARTS, Off Paradise, New York, USA

Female Fatigue, Stigter Van Doesburg, Amsterdam, the Netherlands

Ghost Image, Galeri Judin, Berlin, Germany

2023

Bloem, Verwey Museum Haarlem, Haarlem, the Netherlands

I See No Difference Between A Handshake and a Poem, Mendes Wood DM, Paris, France

Sequin, Shimmer, Rotterdam, the Netherlands

Spark Birds & the Loneliness of Species, Kasteel Wijnre, Wijnre, the Netherlands

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Fine Fleur, De Omstand, Arnhem, the Netherlands

2020

Bonfire of Rhythms, Kunstplatform de Apotheek, Amsterdam, the Netherlands

Deeply Rooted – Trees in Dutch Painting, Dordrechts Museum, Dordrecht, the Netherlands

Sgabello Collection: In Search of the Miraculous, Project Space On The Inside, Amsterdam, the Netherlands

Chapter 3HREE, Het Hem, Zaandam, the Netherlands

Binnenshuis, Mendes Wood DM, Brussels, Belgium

The 7th Biennial of Painting – Inner Spaces, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium

Labyrinth of Solitude, 56 Henry at Metropolitan Museum, New York, USA

2019

Lacuna, Stigter Van Doesburg, Amsterdam, the Netherlands (curator)

Garden of Earthly Delights, Gropius Bau, Berlin, Germany

The visual science of art conference 2019, VSAC, Leuven, Belgium

2018

24 kleurplaten, Billytown, The Hague, the Netherlands

Extension NI, Triumph Gallery, Moscow, Russia

Extension NI, SMENA Center of Modern Culture, Kazan, Russia

Lust, Laughter, Liquor, Sofie van de Velde, Antwerp, Belgium

2017

CONDO 2017: Maureen Paley hosting dépendance, Maureen Paley, London, UK

Abstract Conversations, Rosenfeld Porcini, London, UK

Rumour in de stad, Kunstmuseum Den Haag, The Hague, the Netherlands

Anne Collier, William Daniels, Annette Kelm, Carter Mull, David Musgrave, Maaïke Schoorel, Marc Foxx, Los Angeles, USA

2016

The future is already here – it's just not evenly distributed, 20th Sydney Biennale, Sydney, Australia

Cinque Mostre, American Academy, Rome, Italy

Silence out Loud, Museum Kranenburgh, Bergen, the Netherlands

From a Painters Perspective, Arti et Amicitiae, Amsterdam, the Netherlands

Hollandse Meesters in de 21^e eeuw, EYE Filmmuseum, Amsterdam, the Netherlands

2015

Maaïke Schoorel, Marc Foxx, Los Angeles, USA

Silence Out Loud, Museum Kranenburgh, Bergen, the Netherlands

TANTRUM, Le Teinturier De Geest, Brussels, Belgium

A Woman's Hand, Saatchi Gallery, London, UK

Salon, Kunstverein Amsterdam, Amsterdam, the Netherlands

2014

Landscape: the Virtual, the Actual, the Possible?, Guangdong Times Museum, Guangzhou, Guangdong,

China, touring to: Yerba Buena Center for the Arts, San Francisco, USA

Variations: Conversations in and Around Abstract Painting, Los Angeles County Museum of Art (LACMA), Los Angeles, USA

How Soon is Now?, Manifesta Foundation & DutchCulture, Amsterdam, the Netherlands

Windows, Kunsthal KAdE, Amersfoort, the Netherlands

The Peacock, Grazer Kunstverein, Graz, Austria

Maaïke Schoorel and Michiel Ceulers, The Arts Club, London, UK

2013

Mind is Outer Space, Casey Kaplan, New York, USA

Reading the Surface, David Zwirner, London, UK

Open Studios Iscp, International Studio & Curatorial Program (ISCP), New York, USA

But The Clouds, Room East, New York, USA

2012

Repeat to Fade, Mendes Wood DM, São Paulo, Brazil

Nothing, Like Something Happens Anywhere, Chapter, Cardiff, Wales, UK

2011

Museum of Old and New Art, Tasmania, Australia

Saatchi Gallery in Adelaide: British Art Now, Art Gallery of South Australia, Adelaide, Australia

Painted Over/Under, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, USA

Painting Between the Lines, CCA Wattis Institute for Contemporary Art, California College of the Arts, San Francisco, USA

What's Up!, De jongste schilderkunst in Nederland, Dordrechts Museum, Dordrecht, the Netherlands

Next Season, Marc Foxx Gallery, Los Angeles, USA

2010

British Art Show 7: In the Days of the Comet, Hayward touring Exhibitions, Nottingham; Hayward Gallery, London; Glasgow Centre for Contemporary Art, Glasgow; Plymouth Arts Centre, Plymouth, UK

Newspeak, Saatchi Gallery, London, UK

Collector's Items No.2: High Drama: Works from the Collection of Hugo & Carla Brown, the Netherlands Dutch Cultural Pop-Up Space, London, UK

2009

Visible Invisible: Against the Security of the Real, Parasol Unit, London, UK

The Other Shore, Dutch Embassy, London, UK

Obsession: contemporary art from the Lodeveans Collection, University of Leeds, Leeds UK

Fallen out of Space, Mol's place, London, UK

Long Meg, Vilma Gold, London, UK

Obsession for Collection, Summerfield Gallery, University of Gloucestershire, UK

2008

Roger Hiorns, Christina Mackie, Maaïke Schoorel, Stigter Van Doesburg, Amsterdam, the Netherlands

Eyes Wide Open – New to the Collection, Stedelijk Museum, Amsterdam, the Netherlands

Nonknowledge, Project Arts Centre, Dublin, Ireland

Wolvecamp Prize, Hengelo, the Netherlands

Hiromi, Yoshii Gallery, Tokyo, Japan

2007

Prix de Rome 2007, de Appel, Amsterdam, the Netherlands

How to Endure, Athens Biennial, Athens, Greece

Very Abstract and Hyper Figurative, Thomas Dane Gallery, London, UK

Zes, Marc Foxx, Los Angeles, USA

Zes, Harris Lieberman, New York, USA

Double A-Side, Artist's-Hertogenbosch (collaboration between Artis, Centre for Fine Art, Stedelijk Museum's-Hertogenbosch and The Boulevard Theatre Festival), Hertogenbosch, the Netherlands

2005

Alex Bircken, Mari Eastman, Maaïke Schoorel, Maureen Paley, London Slow Art, Museum Kunst Palast, Düsseldorf, Germany

Prague Biennale 2, presentation for Flash Art, Prague, Czech Republic

Two-person show with Nathaniel Mellors, IBID Projects, Vilnius, Lithuania

2004

Must I paint you a Picture?, Haunch of Venison, London, UK

2003

Someplace Unreachable, IBID Projects, London, UK

To Avoid the Void, Artwalk, Amsterdam, the Netherlands

2002

Koninklijke Subsidie voor Vrije Schilderkunst, Gemeente Museum, The Hague, the Netherlands

Band in Crisis, (with Skill 7 Stamina 12), Cooper Gallery, Dundee, UK

Deliberate Regression, Daniel Arnaud Gallery, London, UK

And Other Love Stories, Stigter Van Doesburg, Amsterdam, the Netherlands

Collections

ABN AMRO Collection

Centraal Museum

De la Cruz Collection

Eisler Foundation

THE EKARD COLLECTION

Fiorucci Art Trust

Fondazione Memmo

Frans Hals Museum

Gaia Art Foundation

KADIST Foundation

Kunstmuseum Den Haag

Lodevans Collection

Los Angeles County Museum of Art (LACMA)

Museum of Old and New Art Australia (Mona)

Rabo Art Collection

Rachofsky Collection

Saatchi Art Collection

Sgabello Art Collection

Stedelijk Museum Amsterdam

Zabludowicz Collection



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